

THE TRUMPET BRAY

NEGASS

The New England Gilbert and Sullivan Society
P.O. Box 367, Arlington, MA 02476-0004

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April/May 2002

- Oh bliss! Oh rapture! -

NEGASS 25th ANNIVERSARY CELEBRATION: ALL NEW ENGLAND G&S GALA

NEGASS 25th ANNIVERSARY CELEBRATION: All NEW ENGLAND G&S GALA. On Sunday, May 5, from 2:00-8:00 PM, at the Park Avenue Congregational Church in Arlington, NEGASS will host a Gala to Celebrate its 25th Anniversary. The event should prove to be NEGASS's grandest ever. **Dean Edmonds, Jr.**, one of NEGASS's Charter Members, will be coming all the way from Florida to attend. Others will be coming from Maine, New York, Rhode Island, and Connecticut, as well as Massachusetts. Most of the New England G&S performing groups will participate, providing either official representatives or *ad hoc* performing groups.

Groups sending us official representatives include **The Sudbury Savoyards** (Quintet from *SORCERER*, etc.), **G&S Society of Hancock County, Maine**, plus **MITG&SP** (numerous scenes from *RUDDIGORE*), **New York/Boston G&S Consortium** (scenes from *PRINCESS IDA*), **Savoyard Light Opera Company** (excerpts from *GONDOLIERS*), Charter Member **Juliet Cunningham** and her **Janus Opera Company**, **Lowell Opera Company**, and **Valley Light Opera** (excerpts from *GRAND DUKE*). More than a dozen individuals are madly scrambling to assemble ensembles to present selections as *ad hoc* representatives of other G&S companies, including **The Mill River Dinner Theater** plus **Belmont Open Sings** (scenes from *THE MIKADO*), **Fiddlehead Theater** plus **MITG&SP** (scenes from *H. M. S. PINAFORE*), **BU Savoyards**, and the **Methuen Young People's Theater**, etc. And, oh, yes—audience is welcome, too!



DINNER: Through the generosity of **Dean Edmonds, Jr.**, after the “formal” presentations during the afternoon, we will host a buffet for all attendees. **RSVP to Program Chair, Carl Weggel** (at programchair@negass.org, or 978-474-0396) **for the buffet, so that we can order the appropriate amount of food.**

EVENING: For all of us who “just can’t get enough G&S,” the evening will be filled with G&S sing-alongs and “open mike” for solos and even more ensembles. Please bring all of your G&S vocal scores. NEGASS has a modest library, and **Kevin Angle** of **HRG&SP** has promised the loan of their library of scores—about 25 of each operetta, but the more scores, the better. For all who request his services, **David Goldhirsch** will provide accompaniment at a freshly-tuned piano.

DISPLAY/NETWORK We will also have a second hall close by where groups can display their photo albums and their Company Archives, or members can network with other groups. (This second hall also has an upright piano, for informal entertainment.)

-- NEGASS Program Chair **CARL F. WEGGEL**

HOW TO GET THERE: The Park Avenue Congregational Church, 50 Paul Revere Road in Arlington is located at the corner of Park Avenue and

Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington.

Local route: Drive or take the #77 Arlington Heights bus along Massachusetts Avenue to Park Avenue, at the far west end of town, and then travel one block south. **From a distance:** Take Route 2 to the Park Avenue-Arlington exit, and drive north along Park Avenue until Massachusetts Avenue is in sight. **Free parking** is available on both Park Avenue and Paul Revere Road.



LAST MEETING: LMLO/O MIKADO On March 24 we found ourselves hosting a huge crowd of enthusiastic audience/chorus members, many of them newcomers to NEGASS who had found out about the meeting through the publicity provided by our excellent Company Promoter, **Linda Silverstein** – in addition to an all-star cast assembled by **Carl Weggel** and a fine orchestra gathered by **Vic Godin** and led by **David Larrick**.

Some of the soloists were new to NEGASS as well – most notably the Act I Katisha, **Jena Eison**, and the Pish-Tush, **Ken McPherson**, both of whom well justified Program Chair **Carl Weggel's** effulgent pre-meeting praise. The fact that the fine newcomer Peep-Bo, **Tania Mandzy**, had to leave after Act I was not as much of a disaster as it might have been – since **Rebecca Burstein** had been on stage singing chorus, dressed in an elegant kimono, through all of Act I, and was quite ready to jump in and take over for Peep-Bo's one starring moment of dialog.

Among so many great performances, We're afraid to keep naming names for fear of leaving someone out – so We will hold Our peace and perpend -- *mlc*

Here's a review posted to SavoyNet that evening: Just wanted to post my thanks to those who organized and participated in the Last Minute Light Opera/Orchestra performance of **MIKADO** today in Arlington, Massachusetts. **David Larrick** deserves praise for his vigorous conducting of an unsteady but determined orchestra (not meant to be negative -- it was a "last minute orchestra," after all!). The talent was superb (a spectacular "I Am So Proud" rendered by **Tony Parkes**, **David Leigh**, and **Ken McPherson** as well as **Rebecca Hains'** divine "The Sun Whose Rays"), and it was simply a wonderful way to spend a Sunday afternoon. I enjoyed myself greatly. Looking forward to seeing you all at the NEGASS 25th Anniversary Gala on May 5th. -- **EMILY F. GOUILLART**

Tentative Meeting Schedule, 2001-2002

May 5	New England G&S Gala
June 9	Elections/Fantasy Day
August 25	Picnic Meeting

NEXT BRAY COPY DEADLINE: May 19, 2002

Next Bray Stuffing: Sunday, May 26, 2002 at 3:00 PM. Call Us at (781) 646-9115 evenings and weekends, or send email to marion@leedscarroll.com, for directions to Our easy-to-get-to Arlington, MA home.

Welcome, Welcome, Welcome We New Members Rachel Berman, David Cohen, Emily Gouillart, Wayne & Marilyn Hurlbut, and Josef Porteleki, Jr.

Rachel, We are told, is 5 years old. Membership Chair Janice Dallas writes: Her father, **Eric**, bought her the membership after taking her to our **LMLO**. I met her, and she was very well-behaved, being enthralled with her first experience of live G&S. She already knows **PIRATES** well and is now totally engrossed with **MIKADO**. They've been wearing out their **D'Oyly Carte** CD. Dad showed her the **Topsy Turvy** film, also, fast-forwarding through the R-rated scenes!

David writes: I'm an MIT physicist who grew up in Winnipeg, Canada. G and S was some of the favorite music in that Canadian (British) city, and I got a marvellous heavy dose in high school and college. I participated both in the choir, and orchestra (violin).

Emily writes: Proud daughter of **Laura Gouillart**, goes to **Sarah Lawrence College**, **SavoyNet** member, G&S reviewer, semi-fine pianist, singer, enthusiastic audience. [Read her review, in this **Bray**, of our **LMLO** meeting.]

*Wayne and Marilyn describe themselves as "Just enthusiastic audience members" – There's no "just" about it! – where would the performers be with no audience?! – but – Marilyn – weren't you once a soprano at **The Mannes College of Music** in NY?*

Josef writes: Violinist in **LMLO** orchestra. How fortunate we are to be able to provide a path to G&S for such a variety of Savoyards!

Hearty Greeting Offer We!

—*mlc*

she is doing, and why. *I cannot tell what this love may be* was delivered at a glacial pace, I fear. Understandably, Patience's acting and singing triumphed most completely in such songs as *No, Mister Bunthorne, no-- you're wrong again. Is prompted by no selfish view* elicited bemused "I've been there" laughter from the audience.

The six Dragoon Guards, **Kevin Angle, David Byron, Julian Goodman, Steven Grossman, Nicholas Vines,** and **Zach Young** formed a well-drilled band of troops—in marked contrast to the three companies of Dragoon Guards with whom I have performed. Their *The soldiers of our Queen* was everything one could wish for from a band of eight. In Agassiz, they have no room to maneuver, yet maneuver they did! The Colonel's, **Sean Damm's**, patter song, *If you want a receipt*, was well sung, especially his pedal-tones: *goon, tune, foe, zot, show, saud, scum, and um*. The addition of a spit after the Dragoons' *A hideous curse on his solicitor!* was more effective than the traditional stage business.

A mystery: What makes casting the role of the Duke, in this case **Pedro Kaawaloa**, so difficult? In this show—as in the three shows with which I have sung—this role has proved problematical. I don't know why. *Your maiden hearts* was one of the few numbers that I thought could have been staged—and sung—less broadly and more effectively. (A second mystery: Although the French horn is reputed to be the most difficult instrument in the entire orchestra to master, yet in G&S shows I have been blessed to hear much beautiful sound emanating from the French horns!)

In a doleful train—and the following double chorus—were both well sung and superbly staged and choreographed. With twenty performers on the Agassiz stage, marching is out of the question. During *In a doleful train*, the Dragoons "marched" in exaggerated slow motion, perhaps to accentuate the contrast between the ladies' languorous lament, and the Dragoons' sprightly *Now is not this ridiculous* that followed. During their *Now is not this ridiculous*, the Dragoons marched double-time in minute baby steps, which also worked.

Bunthorne's, **James Maltese's**, appearance was, simply put, too darn clean-cut. Bunthorne must look more bilious! Ah, for a (hideous) goatee, or a scruffy Van Dyke beard! Some '60's-era long, grungy locks!

"would at least be Early [Left Bank]!" "Oh, be Early [Greenwich Village] ere it is too late!" James' patter-singing was fine enough. And, my, how he could dance! What magnificent, precision footwork in *Am I alone and unobserved?* and throughout the show! I would have preferred velvet shoes to patent leathers, but we'll let that pass. His slight lisp did not seem to add or detract from his portrayal of Bunthorne.

In *Long years ago, fourteen maybe*, I don't think that Patience and Lady Angela sufficiently emphasized *he, was, little, and boy*, but I think it was apparent that most of the audience got the humor of this word-play, nonetheless.

Archibald Grosvenor, **Ben Becton**, was the perfect narcissistic dandy in his Regency frockcoat, lace sleeves, and wig and deportment—even more than I've seen in other productions. (I certainly hope that he was just acting!) The scene beginning with *It is very pleasant to be alone* and culminating in Grosvenor's ludicrous "duel" with Bunthorne, was uproarious. *Oh, Mr. Bunthorne, reflect, reflect!*, etc., was almost "over the top," but everyone *loved* it! I frequently smile at Gilbert's wit during a G&S show. I have even been known to chuckle. But this may well be the first time I laughed!



When I attended on Thursday, the audience was almost criminally small (maybe a one-third house?). Would that there had been more of us at this fine show! (I noted that NEGASSer **Art Dunlap** was among the altogether-too-few attendees.)

In summary, to those who *weren't* there, "Guys, you *really* missed it!" My only regret—and it is one I readily accept—is that henceforth I will once again have to add HRG&SP to my already overloaded calendar of G&S activities.

-- **CARL F. WEGGEL**



NY/NE IDA IN MARCH *Review plagiarized almost verbatim from **The Palace Peeper**, the newsletter of the G&S Society of NY:* Those of us who fondly remember the collaborative production of **YEOMEN** that combined forces of the New York and New England societies performed last spring were not disappointed at the festive and witty rendition of **IDA** that the same alliance produced on the night of March 19th. New England's **Marion Leeds Carroll** and our own **Sam Silvers** are deserving of great admiration for

the hard work they clearly invested in this labor of love.

And what excellent fruits their labors bore! Ms. Carroll was in full diva mode in the title role, and Mr. Silvers gave great delight as her father, King Gama. Ensemble work was of a consistently high caliber. Other New Yorkers who did the "home team" proud were **Dennis Blackwell** as a sonorous and witty King Hildebrand; **Dan Kravetz**, **Noah Sferra** and **Jack Behonek**, who were suitably cloddish as Guron, Arac and Scynthius, sons of Gama; and

Andi Stryker-Rodda

who never fails to impress as

accompanist. Visiting

New Englanders who

gave fine performances to this effort were

David Carl Olson

(Hilarion), **Larry**

Seiler (Cyril), **Dan**

Kamalic (Florian),

Linda Nadeau (Lady

Blanche), **Liane Grasso** (Lady Psyche), **Katherine**

Meifert (Melissa) and **Rebecca Burstein**

(Sacharissa).



The response of the audience (which included **Paul Fellowes**, managing director of the **Grim's Dyke Hotel**; now occupying the W.S. Gilbert homestead) left no doubt that further collaborations between the societies would be eagerly anticipated.

–**PETER EMERY** (*President of the NY Society, and last June's fine Fairfax*)

[We're very proud of our "visiting team" – Liane, who just moved to New England this fall, was a fill-in for **Rebecca Haines**, who had to skip this concert – and she has turned out to be a real prize! David, Larry and Dan not only sang their ensembles beautifully, but also managed to improvise excellent stage business. Katherine displayed the fine talents **Sudbury** has learned to expect from her – and even Rebecca Burstein made the most of her tiny moment in the sun! As for Linda: her name may be unfamiliar to NEGASSers – she has just moved to Connecticut from DC – but she's a talent to be reckoned with. Look forward to hearing her during your next auditions, CG&SS! – mlc]



LADY SANGAZURE'S ARIA? *This question was recently posted to the **Sudbury Savoyards** mailing list: I am involved in a production of **SORCERER** in Huddersfield England. The Director is thinking of re-*

instating Lady Sangazure's First Act solo "In days gone by, these eyes were bright". We have the words from **Ian Bradley's Annotated Works**. Do you have any idea where we might obtain the music/score? Regards - **Paul Richmond** We asked **Marc Shepherd**, the listmaster of **SavoyNet**, if anyone on that list might have an answer – and Marc replied that he was under the impression that the song had never been set. Does anyone have any more news? - mlc



NON-NEGASS NEWSLETTERS Yes, other organizations publish newsletters, too! In fact, NEGASS shares Our newsletter with other organizations, which send Us copies of their own in return. A short list: We receive issues of **Precious Nonsense** (the newsletter of the **Midwestern G&S Society**), **The Palace Peeper** (the **New York Society's** newsletter), **The GASBAG** (the **U. Michigan** newsletter), **Toronto-ra** (of guess which Canadian city!), **The Titipu Times of Winnepeg** and **The Titipu Times of Western Australia!** In addition, We receive issues of **New England Opera Club's** monthly announcements. We would be happy to make these available to any NEGASSer interested in reading them. (In fact, We brought issues of several different newsletters to the March **LMLO** meeting, and never saw them again, so We assume they are being enjoyed by an avid reader.)

The Gilbert and Sullivan Society (Yes, *that* one) mails Us a lovely glossy newsletter several times each year. The most recent one started with a tribute to the Society's Honorary President, **H.R.H. Princess Alice**, who turned 100 in December, and went on to include a discussion of **The Emerald Isle**; an article by **Cynthia Morey** defending her decisions as adjudicator at last summer's **International G&S Festival**; a review of **Jane Steadman's** latest publication, **W. S. Gilbert's Theatrical Criticism** (available from Eileen Cottis, Society for Theater Research, c/o Theater Museum 1E Tasvistock St., London WC2E 7PA, UK); a discussion of the first production of **The Rose of Persia** and another about **THESPIS**; and a glowing review of **Carl Rosa's** recent production of **PIRATES**.



Ask Us if you'd like to borrow one of these newsletters!
– mlc, editor@negass.org

